

The Glorious Sounds of Christmas



*At Christmas play, and make good cheer,
For Christmas comes but once a year.*

– Thomas Tusser (1524?-1580)

“On Christmas night all Christians sing, To hear the news the angels bring,” says a traditional Sussex carol, and sing they did, from the fourteenth century onwards, in words that were sometimes merry and sometimes tender, but always simple and unpretentious, set to lilting, happy tunes that suggest dance rhythms rather than the music of hymns. The word “carol” originally meant a ring dance accompanied by song. Such dance songs were mainly secular in theme, concerned with love and courtship, feasting, the return of spring, or any other cheerful matter, and it was not until the end of the thirteenth century or beginning of the fourteenth century that the true religious carol was first heard. Many surviving English carols were composed between 1400 and the middle of

the seventeenth century, and so, too, were numerous others in Italy, France, Germany, Spain and elsewhere. During the nineteenth century many of these old songs were collected and published. As a result of the scholarly work and wide distribution of published Christmas carols, these many fine songs became an essential part of popular rejoicings. Arrangements, orchestrations, and transcriptions began to be also published and many serious composers took what was once a folk tradition and incorporated many of the finest carol melodies into classical compositions. It is remarkable that carol singing, the gathering of singers around a fireside or in the streets at Christmas time, would still prosper in our own times. This innocent and delightful ritual survives in our secular society, despite the commercialization of Christmas and the age of television and mass entertainment. It is perhaps due to the recorded media, that in the 20th century many new carols and works celebrating Christmas were also composed. On this recording The Ohio State University "All Brass" Marching Band, under the direction of Dr. Jon R. Woods, has selected some of the finest traditional and new music written for the Christmas season.



1. *O Come, All Ye Faithful* (*Adeste, Fideles*)



O Come, All Ye Faithful is the English version of *Adeste Fideles* which was written by Englishman John Francis Wade (c. 1711-1786), and published possibly as early as 1740. Known as the *Hymn on the Prose for Christmas Day*, the original Latin opening lines are:

Adeste Fideles laeti triumphantes,
Veníte, veníte, in Bethlehem.
Natum vidéte, Regem Angelorum:
Veníte adoremus,
Veníte adoremus
Veníte adoremus Dóminum

The history of *Adeste Fideles* was shrouded in mystery for many years. At various times, the lyrics were attributed to St. Bonaventura, the 13th century Italian scholar (and others, including the Portuguese, Germans, Spanish, and the Cistercian order of monks). The music was attributed to many composers, including the English organist John Reading, Sr. (d. 1692), John Reading, Jr. (1677-1764), Handel, and Marcos Antonio da Fonesca (1762-1830).

The hymn has been translated into English many times, but the most popular is that by an English priest Frederick Oakeley, D.D. (1802-1880). Oakeley attended Christ Church, Oxford, and took Holy Orders with the Church of England in 1828. By 1839, he was the incumbent of Margaret Street Chapel, London. It was there in 1841 that Rev. Oakeley translated the Latin hymn *Adeste Fideles* into English. Originally, the first line was "Ye faithful, approach ye." It wasn't published at that time, but its use in the Margaret Chapel led to widespread popularity. Subsequently his interest in the Oxford Movement forced him to resign his appointments with the English Church. In 1845 he converted to Roman Catholicism. He rewrote the opening of the hymn to read:

O come, all ye faithful,
Joyful and triumphant,
O come ye to Bethlehem.
Come and behold Him
Born the King of angels;
O come, let us adore Him,
Christ the Lord.

The additional verses which make up the remaining lines of *Adeste Fideles* were translated by another hymnologist, William Thomas Brooke (1848-1917). His translations, in combination with Oakeley's first appeared in print in 1884. When *O Come, All Ye Faithful* was published as part of *The English Hymnal* (1906), it became the carol we know today. Since then the hymn has been translated into at least 125 languages and is one of the most popular of all Christmas hymns.

2. *Carol of the Bells*



The music for the very popular holiday song, *Carol of the Bells* was created by the Ukraine's most popular composer, Mykola Dmytrovich Leontovych (1877-1921). The composition from which *Carol of the Bells* was derived was the choral work *Shchedryk*, which was first performed by students at Kiev University in December 1916. Only 20 years after its composition, the music from *Shchedryk* was converted into a carol halfway around the world. Peter J. Wilhousky (1902-1978), a composer, lyricist, and conductor who worked with Arturo Toscanini on NBC radio, adapted Leontovych's music and added some lyrics. The title chosen by New Jerseyite Wilhousky was ideal, for *Carol of the Bells* is not only extremely suitable as a characterization of the melody, but also it is completely harmonious with the old Slavic legend on which *Shchedryk* is based. According to this legend, at the stroke of midnight on the evening when Jesus was born all the bells on earth suddenly began pealing joyously together of their own accord – and there was never a sound like it for majesty and grandeur. Traditionally, the *Carol of the Bells* is sung quietly in the beginning, and grows louder and ever louder as each voice adds to the tintinnabulation. It finally dies away to a pianissimo as the pealing gradually ceases. Since the synthesis of *Carol of the Bells* in 1936 by Wilhousky, the song, also known as *Ukrainian Carol*, has increasingly become a part of the celebration of Christmas in the United States. The opening lines are:

Hark! How the bells,
Sweet silver bells,
All seem to say
Throw cares away.

3. *O Holy Night*



This carol has been heralded as among the most beautiful of all Christmas carols, with excellent lyrics and a superb melody.

The author of the lyrics was Placide Cappeau (1808-1877). He was a commissionaire of wines, and an occasional writer of poetry. In 1847 he took his poem, “Minuit, Chrétiens” to the composer Adolphe Adam. Adam was at the peak of his career, having written his masterpiece, *Giselle*, only a few years before, in 1841. He was also the composer of over 80 stage works. Adam wrote the tune in a few days, and the song received its premier at the midnight mass on Christmas Eve 1847 in Roquemaure.

Notwithstanding its intrinsic beauty and initial success, the song was later attacked by churchmen in Cappeau’s native France. The reason was not because of the nature or subject of the song. Rather, the attacks were based on the reputations of the lyricist and composer. Late in his life, Cappeau was described as a social radical, a freethinker, a socialist, and a non-Christian. Indeed, he adopted some of the more extreme political and social views of his era, such as opposition to inequality, slavery, injustice, and other kinds of oppression.

And the composer, Adolphe Adam (1803-1856), was Jewish. That, plus his reputation as a composer of light operatic works and ballets, was deemed incompatible by those churchmen with the composition of a Christian religious song.

One French bishop denounced the song for its “lack of musical taste and total absence of the spirit of religion.”

Fortunately, more rational perspectives have prevailed. By 1855, the carol had been published in London, and has been translated into many languages. The best known English translation is *O Holy Night* authored by John Sullivan Dwight (1818-1893), a Unitarian minister, an American music critic and journalist. The first lines are:

O Holy Night!
The stars are brightly shining,
It is the night of the dear Savior's birth!
Long lay the world
In sin and error pining,
Till He appeared and the soul felt His worth.
A thrill of hope the weary soul rejoices,
For yonder breaks the new and glorious morn'
Fall on your knees,
O hear the angel voices!
O night divine,
O night when Christ was born!
O holy night, holy night, night divine!

4. *Little Drummer Boy*



This was originally a Czech song known as *The Carol of the Drum*. Katherine Davis translated it to English in 1941. Henry Onorati did some arranging on this song for Jack Halloran in 1957. It was recorded then by the Jack Halloran Singers. Onorati gave the song to Harry Simeone because Halloran's record company would not release it as a single. Simeone's famous version was recorded using The Jack Halloran Singers whom he hired for the job. For being the publisher, Simeone received song writing credits (this happens a lot in the recording business). Simeone did produce the track.

Simeone is a conductor and arranger from Newark, New Jersey. He worked on various Bing Crosby movies and was the conductor for a popular TV show called "The Firestone Hour" from 1952-1959. This was his first album with a chorus. It was released around Christmas every year from 1958-1962 and made the US Top-40 all 5 years to become a holiday classic performed by numerous artists in various musical styles. It was recorded by Bing Crosby, who later performed it as a duet with David Bowie, adding new lyrics. Later still, Bob Seger recorded a rock version. Rocker Joan Jett recorded a cover for the soundtrack of the 1983 film *Class*. In 2004, Jessica Simpson and her sister Ashlee recorded a duet of the song. In 1968, Rankin-Bass produced a stop motion animated Christmas television special based on the song. It aired for several subsequent Christmas seasons on the ABC Network.

The lyrics tell the apocryphal story of a poor young boy who, unable to afford a gift for the infant Jesus, plays his drum for the newborn with the Virgin Mary's approval.

The opening lines are:

Come, they told me, parum pum pum pum,
A new born King to see, parum pum pum pum,
Our finest gifts we bring, parum pum pum pum,
To lay before the King, parum pum pum pum,
So to honor Him, parum pum pum pum,
When we come.

The performance we hear on this recording begins and ends with the unusual sound of a rope tension snare drum played in unison with a modern concert snare drum. A typical instrument in the drum section of a Civil War brass band, the rope tension snare drum was made from the skin of an animal stretched over the open end of a cylinder-shaped wooden shell. The edge of the skin was soaked and then lapped (tucked) around circular flesh hoops. The flesh hoops were held in place by wooden counter hoops, and the tension of the wooden counter-hoops controlled the tension on the heads. They used leather braces, known as “ears” to adjust the tension. The shell of the rope tension drum was made of several different types of ash, rosewood, white holly, and maple woods. The top head of the snare drum that is beaten is known as the “batter head.” The bottom of the drum was known as the “snare head.” The snare head of the drum consisted of several strands of catgut or rawhide, which was known as the snare. There were usually 4 to 6 strands within a snare, and the snare stretched closely together across the center of the bottom of the drum head. Although both the rawhide and catgut strands were considered good material to make a strand, the rawhide was more preferred because it did not lose any of its effect from adverse weather conditions, whereas wet weather would cause catgut strands to contract and alter the vibrating effect of the snare. There are very few playable original rope tension snare drums left today, and all of the best ones from the 19th century are in museums. The drum we hear at the beginning of this composition is a reproduction of the authentic rope tension snare drums of Civil War times.

5. *The Holly and the Ivy*



This Christmas carol is different from others in that it blends both pagan and Christian ideas, symbols and sentiments. The verses of this charming English carol date back centuries. They were first officially published in 1861 by a Joshua Sylvester, who admitted that he had obtained them from “an old broadside printed a century and a half since.” The symbolism in the verses probably pre-dates Christianity and was simply modified to serve it. Hence, the white blossoms became the purity of Mary; the red berries, Jesus’ blood; the thorns, His crown; the bitter bark, His crucifixion agony. There have been many theories as to why this carol should feature holly and ivy. Some believe they are to represent good and evil (for in medieval times it was mistletoe which was seen to have evil pagan associations and both holly and ivy were regarded as holy and shunned by witches). Some believe their paring represents the battle of the sexes, in many medieval lyrics holly stands for maleness and ivy for femaleness. Others suggest that they feature because they were two common Christmas decorations, being green in winter and easily collected from woodlands. Others suggest the holly features simply because its leaf and berry offer so many possibilities for illustrating the life and death of Christ. Whatever the reason, the carol’s imagery clearly goes back a long way.

The chorus has very medieval imagery, the expression 'merry organ' being found in Chaucer and the 'rising of the sun' having pre-Christian mid-winter solstice paganism, associated with an ancient fertility dance. The text is:

The holly and the ivy
When they are both full grown;
Of all the trees that are in the wood
The holly bears the crown.

The performance of *The Holly and the Ivy* is a concert arrangement by organist James Bigham. Playing solo on the Kegg Organ, Mr. Bigham begins his performance using an organ stop known as the Zimbelstern. The word Zimbelstern means "cymbal-star". In fact, the original Zimbelsterns were made in the shape of a star with small bells at each point. The star was turned, either manually or pneumatically, and the bells were struck by stationary clappers mounted around the star. Modern Zimbelsterns are electrically operated. The bells do not rotate. Instead, a rotating device in the center strikes the bells. From this bell-like beginning, Mr. Bigham builds to the full organ (all 152 ranks!) by the end of the arrangement.

6. *Feierlicher Einzug der Ritter des Johanniterordens*



The *Feierlicher Einzug* was composed in 1909 by Richard Strauss (1864-1949) [who, in today's popular culture, is best known for his music, which triumphantly opens Kubrick's movie *2001*.] The title translates as "Fanfare for the Solemn Procession of the Knights of the Order of St. John." This most noble and ancient Society was founded in Jerusalem during the First Crusade. Over the centuries it naturally suffered many vicissitudes as a result of which the Order divided into various branches, some of which survive into today. The Sovereign Order of the Knights of Malta is perhaps the best known of these, but two Orders of Protestant origin also pursued their dignified career: the English and the Prussian. Members of the Prussian Order had to be of noble birth and belong to the Evangelical Church. As in England, where the St. John's Ambulance Brigade serves with such distinction, the German Order has been especially noted for its valuable work in the establishment and maintenance of hospitals. Strauss's original version was scored for fifteen trumpets (twelve in four group of three, with three solo parts in addition), four horns, four trombones, two tubas and timpani. It is a striking work, starting with deep calls in the bass. The simplicity and power make this brief piece a remarkable example of Strauss's subtle art.

7. *Do You Hear What I Hear?*



Noel Regney (1922-2002) wrote the seasonal standard *Do You Hear What I Hear?* with Gloria Shayne, then his wife, in 1962. It was recorded by Bing Crosby and Perry Como, among others, in more than 120 versions, in musical styles ranging from jazz and New Age to funk and reggae. But Regney wrote it as a clear and plaintive plea for peace at the time of the Cuban missile crisis, in October 1962. His favorite version was Robert Goulet's. When Goulet came to the line "Pray for peace, people, everywhere," he almost shouted the words.

"I am amazed that people can think they know the song - and not know it is a prayer for peace," Regney said in an interview in 1985. "But we are so bombarded by sound and our attention spans are so short that we now listen only to catchy beginnings."

Regney was drafted into the Nazi army despite being a Frenchman. He soon deserted and joined a group of French resistance fighters. While still with the Germans, he once intentionally led his platoon toward a group of French partisans and was shot. He was born in Strasbourg, France, and studied at conservatories in Strasbourg, Salzburg and Paris. War interrupted his education in classical music. After the war, he was musical director of the Indochinese Service of Radio France from 1948 to 1950 and worked as director of the Lido nightclub in Paris. In 1951, he left France to take a world tour as musical director for the French singer Lucienne Boyer.

In 1952, he settled in Manhattan, working for early television shows as an arranger, composer and conductor. He also wrote radio jingles. One day he wandered into the dining room of a Manhattan hotel and saw a beautiful woman playing popular music on the piano. He introduced himself and in a month he was married to Ms. Shayne. The couple began writing songs, including *Rain, Rain, Go Away*, *Sweet Little Darlin'*, *Goodbye, Cruel World* and *What's The Use Of Crying*. With Soeur Sourire, known as the Singing Nun, Regney wrote *Dominique*, a hit song in 1963.

Do You Hear What I Hear? had its origin when Regney was asked to write the flip side of a single that was expected to become a hit. He wrote the lyrics, based on his vision of a newborn lamb. He handed it to his wife and asked her to write the tune, the reverse of their usual procedure. The finished version moved the two creators so much that at first they could not sing it. "It broke us up," she once said. Bing Crosby's version in 1963 sold more than a million copies. Here is the first stanza:

Said the night wind to the little lamb
Do you see what I see?
Way up in the sky, little lamb
Do you see what I see?
A star, a star, dancing in the night
With a tail as big as a kite
With a tail as big as a kite.

8. *Merry Christmas Darling*



A popular and contemporary addition to the ever growing Christmas song catalog, *Merry Christmas Darling* was created by the pop duo, The Carpenters.

It was the Carpenters' first attempt at Christmas music. The lyrics were written in 1946 by Frank Pooler, who was the choir director at California State University at Long Beach. Karen and Richard Carpenter were both part of the choir. In 1966, at Pooler's request, Richard composed the music for this ballad, which has been a hit every Christmas since its release in 1970. This sparked the interest and idea of a Christmas album by The Carpenters in the near future, and on October 13, 1978 *Christmas Portrait* was released. The first stanza is:

Greeting cards have all been sent
The Christmas rush is through
But I still have one wish to make
A special one for you

Merry Christmas darling
We're apart that's true
But I can dream and in my dreams
I'm Christmas-ing with you.

9. Hark! The Herald Angels Sing



The music for this carol comes from the famous composer Felix Mendelssohn's *Festgesang*, (*Festival Song*) a composition written in 1840 to celebrate the four-hundredth anniversary of Gutenberg's invention of the printing press. The musical section from which it is derived is the second chorus, entitled, coincidentally, "God is Light."

Fifteen years later, an English organist, Dr. William H. Cummings (1831-1915) matched this music with the words of Charles Wesley (1707-1788), one of England's greatest writers of hymns, often referred to as the "Poet Laureate of Methodism." Four thousand of his hymns were published, fifty of them still used in "The Methodist Hymnal." This particular lyric is said by some to have been written after meditating on the birth of Christ. Others say it was inspired after hearing chimes one Christmas morning. In 1856, *Hark, the Herald Angels Sing* was published (with amended verses by George Whitfield (1714-1770) and Martin Madan (1726-1790) and ultimately became one of the ten most popular of all carols. The first stanza is:

Hark! The herald angels sing
Glory to the new-born King;
Peace on earth and mercy mild,
God and sinners reconciled;
Joyful all ye nations rise,
Join the triumph of the skies,
With th'angelic host proclaim,
Christ is born in Bethlehem.

In their arrangement of *Hark! The Herald Angels Sing*, The Ohio State University "All Brass" Marching Band, performs the first verse in the style of a 1940's Salvation Army Band. The remaining verses are performed by the entire Band in a symphonic concert style.

10. *Joy to the World*



Though the triumphant words *Joy to the World* exemplify the Christmas feeling, this familiar text is actually a translation based on five verses from Psalm 98 in the Old Testament. Isaac Watts, the English hymnist and cleric, published his *Psalms of David*, which contains these verses in 1719. More than a century later, in 1839, American composer and music educator Lowell Mason decided to set them to music modestly including the phrase “From George Frederick Handel,” apparently to honor his idol, the composer of *Messiah* and many other masterpieces. For nearly 100 years, the world accepted this ascription, until musicologists pointed out that not a single phrase in the music can be said to have come straight from any work of Handel’s. The opening lines are:

Joy to the world! The Lord is come;
Let earth receive her King;
Let ev’ry heart prepare Him room
And heav’n and nature sing.

11. *Silent Night, Holy Night*



This is the English version of perhaps the most internationally famous Christmas carol. The original was written in German (*Stille Nacht! Heilige Nacht!*) by Franz Xaver Gruber (1787-1863), the organist in the Tyrolean village of Hallein and a schoolmaster Rev. Joseph Mohr (1792-1848). It was composed in 1818. The opening lines are:

Silent night, holy night,
All is calm, all is bright.
Round yon virgin mother and Child;
Holy infant so tender and mild.
Sleep in heavenly peace.

It is likely the most popular Christmas carol in the world. An old manuscript has reportedly been discovered that shows Rev. Mohr wrote the lyrics in 1816, and that Franz Gruber wrote the score 2 years later at Rev. Mohr's request. The carol was first performed at the midnight mass on Christmas Eve, 1818. Mohr sang the tenor part, Gruber sang the bass, and the church choir did the refrains of each verse. Mohr played the guitar accompaniment. It was enthusiastically received by the congregation.

The first verifiable publication of the song occurred in 1833 when publisher A. R. Friese of Dresden and Leipzig included it as the fourth song in a sheet music booklet entitled *Vier echte Tyroler Lieder...* (*Four genuine Tirolian songs...*). In 1838, *Stille Nacht* was also published in a collection called *Leipziger Gesangbuch*.

The Rainers brought the song to the United States in 1839 where it was performed at numerous locations, including the Alexander Hamilton monument in New York, near Trinity Church. At that time, only a very few knew of the authorship of the carol which was already well known. The first translation in the United States was published in an 1849 Methodist hymnal. Since then, *Stille Nacht* has been translated into over 300 languages and dialects.

12. *Lo, How a Rose e'er Blooming*



In the eighth of Brahms' *Eleven Chorale-Preludes*, Opus 122. Together with the *Four Serious Songs*, Opus 121, this music comprised the whole of the composer's output during the last twelve months of his life. The set of eleven organ works are expressive of profound resignation in the face of the inevitable (Brahms passed away in Vienna on April 3, 1897). Only two in the set stand forth in marked contrast – the joyously affirmative *Fervent My Heart Rejoices* and the tenderly nostalgic treatment of the old carol (anonymous, 16th Century, entitled *Es Ist Ein Rös*, which was arranged by Michael Praetorius in 1609), *Lo, how a Rose e'er Blooming*, which likens the Virgin Mary to the rose in a most beautiful and expressive way. This is another beautiful solo organ performance by James Bigham. To Brahms' original, Mr. Bigham adds his own improvisations.

The German words are a paraphrase of the eleventh chapter of Isaiah, verse 1: "And there shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots." The first stanza reads:

Lo, how a rose e'er blooming,
From tender stem hath sprung!
From Jesse's lineage coming,
As men of old have sung.

13. *Dona Nobis Pacem* (*Give Us Peace*)



Dona nobis pacem, pacem.
Dona nobis pacem.
Dona nobis pacem.
Dona nobis pacem.
Dona nobis pacem.
Dona nobis pacem.

Translated, *Give us peace*, this traditional Latin hymn may be sung as a canon. A new voice starts when the preceding voice reaches the next section.

For this plea for peace and humanity, written in the mid-1930s, Ralph Vaughan Williams (1872-1958) compiled a text from the Bible and poems by Walt Whitman. The motto, though, came from the Mass:

Agnus Dei qui tollis peccata mundi
Dona nobis pacem
(Lamb of God, who takes away the sins of the world grant us peace).

This thrilling and compassionate work was composed for the centenary of the Huddesfield Choral Society, but it was also intended as a warning at a time when Europe was moving towards war. Vaughan Williams, who had seen war at close quarters in France from 1914-1918 compiled the text like a scrapbook relevant to the situation, drawing chiefly from the Scriptures, the Latin Mass and the poetry of Walt Whitman. The cantata, which is divided in the score into five main sections, was first performed on October 2, 1936 with the Huddersfield Choral Society and the Halle Orchestra conducted by Albert Coates. *Dona Nobis Pacem* is the fervent prayer in the opening section of Vaughn Williams' masterpiece.

For this closing number on their disc, the men and women of The Ohio State University "All Brass" Marching Band, set down their instruments, and raise their voices (a capella) in a heartfelt and beautiful performance of *Dona Nobis Pacem*.

Program Notes by Victor Ledin and Marina A. Ledin, © 2005, Encore Consultants LLC.

T B D B T T L



Amidst the thunderous applause the announcer's voice can once again be heard stating, "Ladies and Gentlemen, The Pride of the Buckeyes, The Ohio State University Marching Band". The musical calling card for The Ohio State University has entered the stadium for yet another NCAA football Saturday and the "Greatest Show on Earth."

The Ohio State University Marching Band is one of a handful of all-brass and percussion bands in the country, hence the "All Brass" addition in the album title. During its 127 year history this musical group has been known for many on field innovations that include the band's trademark, "The Incomparable Script Ohio", considered by many to be the most memorable tradition in college band history.

The band's brilliant performances have also been enjoyed at numerous NCAA post season bowl games including the recent 2002 BCS National Championship Game, and several Presidential Inaugural Parades.

From humble begins in 1878 as a 12-piece fife and drum corps, to its current size of 225 brass and percussion, The Ohio State University Marching Band continues to dazzle audiences on the field, in concert, and in recorded performance.

For additional information on other Ohio State University Marching Band recordings including our new "Pride of the Buckeyes Volume II", please visit our website at: www.store.yahoo.com/osumbrf

Dr. Jon R. Woods



In his twenty-second year as the conductor of The Ohio State University Marching Band, Dr. Jon R. Woods has embarked on yet another musical milestone for this celebrated organization with the release of this compact disc, "The Glorious Sounds of Christmas".

Dr. Woods holds music degrees from Indiana University of Pennsylvania, The Pennsylvania State University, and a Ph.D. from The University of Michigan. He serves as Principal Field Conductor, Show Coordinator, and Administrator of The Ohio State University Marching Band. In addition, as a faculty member of The Ohio State University School of Music, Dr. Woods has teaching responsibilities that include graduate music courses, graduate advising, and supervision of student teachers. Dr. Woods is nationally recognized as a clinician and adjudicator for both marching and concert band festivals.

In this recorded performance you will hear the result of many years experience in preparing students to perform at levels achieved by very few collegiate organizations.

Ken McCoy



The chief musical arranger for the harmonious Christmas carols heard in this recording is Ken McCoy. Ken began arranging for The Ohio State University Marching Band in 1995 while serving as the band's Graduate Assistant Director. Ken holds music degrees from the University of North Texas and from The Ohio State University.

A native Ohioan, Ken is the former Chief Arranger for The U.S. Army Field Band, Washington D.C. He attained the military rank of Sergeant Major (SGM) prior to his retirement in 1995. By virtue of the Field Band's mission, McCoy's musical arrangements have been performed in all 50 states, Europe, and other foreign lands. In 1987 SGM McCoy's original composition *We The People* was premiered at the Kennedy Center For The Performing Arts, Washington D.C. honoring the 200th anniversary of the U.S Constitution.

The Glorious Sounds of Christmas



The Ohio State University "All Brass" Marching Band

Dr. Jon R. Woods – Conductor

Jon Waters – Assistant Conductor

Michael Stewart – Graduate Assistant Conductor

James Akins – Guest Conductor

James Bigham – Organist at Holy Trinity Lutheran Church; Buffalo, NY.

Ken McCoy, James Bigham, Lisa Galvin – Musical Arrangers

Contributing Soloists:

Trumpet: Matt Harriman, Diana Kocar, Chris Mabry, & John Harner

Trombone: Patrick Horton

Percussion: Jason Peters, Ryan Stocker, Gary Hodges, James Moore, & Jim Rupp

Organ Builder: Kegg Pipe Organ Builders; Hartville, Ohio

Organ Technicians: Charles Kegg, Gary Shipe

Produced by Ed Thompson

Assistant Producers: James Akins & Russ Nagy

This project was engineered on the SADiE DSD-8 & PCM H-64
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Engineered by Ed Thompson, Leslie Ann Jones, Doug Sax,
Dann Thompson, & Sangwook Nam

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The Ohio State University “All Brass” Marching Band Dr. Jon R. Woods – Conductor

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|---|--------------------------------|------|
| 1. O Come, All Ye Faithful (Adeste Fideles) | Traditional; arr. McCoy | 4:20 |
| 2. Carol of the Bells | Leontovitch; arr. McCoy | 2:56 |
| 3. O Holy Night | Adam; arr. McCoy | 5:05 |
| 4. Little Drummer Boy | Davis / Onorati; arr. McCoy | 4:44 |
| 5. The Holly and the Ivy | Traditional; arr. Bigham | 2:19 |
| 6. Feierlicher Einzug | Strauss; arr. Galvin | 5:12 |
| 7. Do You Hear What I Hear? | Regney / Shayne; arr. McCoy | 3:37 |
| 8. Merry Christmas Darling | Pooler / Carpenter; arr. McCoy | 3:05 |
| 9. Hark! The Herald Angels Sing | Mendelssohn; arr. McCoy | 4:21 |
| 10. Joy to the World | Mason; arr. McCoy | 2:49 |
| 11. Silent Night, Holy Night | Adam; arr. McCoy | 5:36 |
| 12. Lo, How a Rose e'er Blooming | Brahms; arr. Bigham | 2:34 |
| 13. Dona Nobis Pacem (Give Us Peace) | Vaughan Williams; arr. OSUMB | 1:21 |

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The Glorious Sounds of Christmas



The Glorious Sounds of Christmas



The Ohio State University "All Brass" Marching Band
Dr. Jon R. Woods – Conductor

1. O Come, All Ye Faithful (Adeste Fideles)	Traditional; arr. McCoy	4:20
2. Carol of the Bells	Leontovitch; arr. McCoy	2:56
3. O Holy Night	Adam; arr. McCoy	5:05
4. Little Drummer Boy	Davis / Onorati; arr. McCoy	4:44
5. The Holly and the Ivy	Traditional; arr. Bigham	2:19
6. Feierlicher Einzug	Strauss; arr. Galvin	5:12
7. Do You Hear What I Hear?	Regney / Shayne; arr. McCoy	3:37
8. Merry Christmas Darling	Pooler / Carpenter; arr. McCoy	3:05
9. Hark! The Herald Angels Sing	Mendelssohn; arr. McCoy	4:21
10. Joy to the World	Mason; arr. McCoy	2:49
11. Silent Night, Holy Night	Adam; arr. McCoy	5:36
12. Lo, How a Rose e'er Blooming	Brahms; arr. Bigham	2:34
13. Dona Nobis Pacem (Give Us Peace)	Vaughan Williams; arr. OSUMB	1:21

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